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SFA EYE

February 20,'73

Each time this paper comes out it seems to get better and more organized but still it does not achieve its purpose without the help of YOU. This is supposed to be a "Student Newspaper" but before we can actually say that we MUST get more response from students. So now's your chance, if you have anything to say or gripe about in the way of articles, reviews, cartoons or whatever, feel free to put them in the SFA EYE box which is now located on the bulletin board across from the front desk. Also let me say that any response from the faculty will also be greatly appreciated. Thank you!

Rance Haig,Editor

SUC ???

ANNE BREMER MEMORIAL LIBRARY
SAN FRANCISCO ART INSTITUTE

I spoke recently at medium length with a friend who is also co-chairman of the Student Unity Council, and a representative. In the Photo Lounge we attempted to set forth a sort of manifesto which would express our ideals as representatives, and which might include the goals we felt were important for the council to aim for. Unfortunately we couldn't find any. Any idealism we could conjure up concerning the role SUC might take as a catalyst for change and growth within the Art Institute (and the SUC's position is theoreticly ideal) was parried by the lurking hunch that the SUC is essentially meaningless, and has been rendered so by some anonymous villian. Meaningless not by design, and certainly NOT MEANINGLESS BY ANYONE'S WISH, but effectively meaningless in function. Our frustration in trying to define SUC's role in the political, social, and artistic life of the Institute was exceeded only by the frustration (or alternatively, whacky mirth) on a Monday afternoon. I feel upon leaving a SUC meeting realizing that nothing of value has been accomplished, that the endless circular discussions which take place have only entangled the council more tightly in it's own rhetoric. A contributor to this Photo-Lounge rap suggested SUC, to him, seemed "nebulous" he was kind in his appraisal. A flash of sardonic humor led me to suggest that a referendum be held among the student body on the question, "Should the SUC be dissolved?", the punch line being that no one would vote on the matter because no one would know what the resolution was talking about. Communication breakdown!, perhaps this is part of the problem. Is this the place to talk about blame, I don't know, I don't have any answers, only questions. What is SUC for? What does it mean? What is the impossible situation which exists between SUC, the students, the faculty, and the administration? Is it the "fault" of the administration for not listening long enough to good argument? Is it the "fault" of SUC for not informing the students of their feelings and tactics? For not having their own show together? (All these questions concern the tuition raise, and the hassles which ensued) Is it the "fault" of the students for not yelling

loud enough or long enough? Or for not taking action on their own? (Ignoring such "third arms", as the SUC seems to be). For instance, if a faculty member offends thee, do not attend the class in question in the place assigned, but perhaps post pickets at the classroom entrance announcing that the meeting place has been referred to another place, perhaps the department office, of a certain administration office. With perseverance, the decision-makers and elders of the Institute will possibly get the point. Remember that in the elders point of view, the efficency of a certain course, or faculty member is determined not only by how many students pass or fail, or by what comments upon the class are offered by individual students, but by how many students show up. If nobody shows up, and the reasons for non-attendance are expressed to the right people, in the right manner, (preferably with a certain amount of flair) the elders are bound to respond. If that doesn't work, build a seige tower, have a pie fight, hold sacrifices, cast spells upon the offender, deliver him of her bodily to Fred's or Max's office, labeled "defective" and demand replacement for shoddy merchandise. (This is, after all, a case of buying and selling a commidity), don't forget to bring dope and beer, revolution makes you thristy. This isn't revolution, however, but only the most basic resposibility a student should take for his or her education, and for the thousands of dollars which they will or have spent here, or should I say "We". There is robbery afoot here, as in all educational institutions, institutional robbery occasionally takes the form of throw-away courses. I have been robbed once, as I think many have. Only once, but two hundred dollars is good money.

As for the tuition hike, well if I couldn't afford it or didn't want to borrow or beg, I imagine I'd try to find two or three hundred others in the same boat and simply not pay the tuition hike, or not pay the tuition at all until my grievances were heard. The threatened loss of several thousands of dollars in operating revenues might just bring the elders to compromise, or at least re-discussion, (especially at SFAI, where the student tuition carries such a large part of the financial operating load).

As for the SUC, well I don't know. Right now, its like a tubercular functionary waiting for his pension. Perhaps we, (The Council) can better it, we try. But I'm afraid its going to take a while. If you want action, DO IT. And don't forget that the SUC meetings are open to everyone (they only seem exclusive because no one ever shows but the members) Monday afternoons at 4:30 pm, in the conference room (across from the cafeteria). If you're bored, have your prints in the wash, your clay in the oven, if film editing is starting to fry your brain, or if your class is a drag (also see above) come by and shout a little, perhaps you can shout us into existence and action. And if you have got somekind of trip together (party, show) tell us about it, we probably haven't heard. On the other hand, perhaps art students just ain't political animals (which ain't a criticism, for sure)...

Bruce Bangsberg

CALENDAR

MUSEUMS

M.H. De Young Memorial Museum-- Paintings by Henry Alexander through April 1st--Golden Gate Park.

California Palance Of The Legion Of Honor-- Prints by Shiou-Ping Liao, through April 1st, French Master Drawings of the 17th and 18th centuries through March 11th--Lincoln Park, 34th and Clement st. entrance.

San Francisco Museum Of Art-- Environments by Steven Antonakos, Ronald Bladen, Sam Gilliam, Robert Irwin, and Dorthea Rockburne, through April 8th. Photographs by Don Worth through March 25th. Van Ness st. and McAllister.

Oakland Museum--- Sculpture by Larry Bell through March 4th. Figure and landscape photography through March 4th--- 1000 Oak St.

University Art Museum-- New Acquisitions through March 11th. Works by Barbara Chase-Riboud through February 25th-- 2626 Bancroft Ave. Berkeley.

Stanford University Museum-- Sculpture in miniature through April. Works by Richard Randal, through March 4th. Recent Acquisitions, through May 15th.

Museum Of Conceptual Art--Unscheduled activities and Video. Open Wednesday Afternoons----75 3rd St.

The Exploratorium-- Multiple Interactions--works by artists from The Center Of Advanced Visual Studies at MIT through April 8th 3601 Lyon St.

GALLERIES

Circle-- Works by Norman Rockwell and Le Roy Neiman--374 Geary St.

Focus-- Landscape and Wildlife Photography of California and the West from 1885--1920. Show is through March 3rd--2146 Union St.

Hansen-Fuller-- Paintings by Alan Shields through February 24th 228 Grant St.

James Willis-- Bruce Connor's "Dennis Hopper One Man Show" through March 7th--109 Geary St.

San Francisco Art Institute-- Paintings by Carlos Villa, Photographs by Eleanor Coppola through March 18th.

Galeria Heller-- Collages by Cuni-- through March 2nd--2128 Market St.

Quay-- Mono-prints by Joseph Goldyne through March 3rd-- 2 Jerome Alley.

SUC MINS. FEB. 5

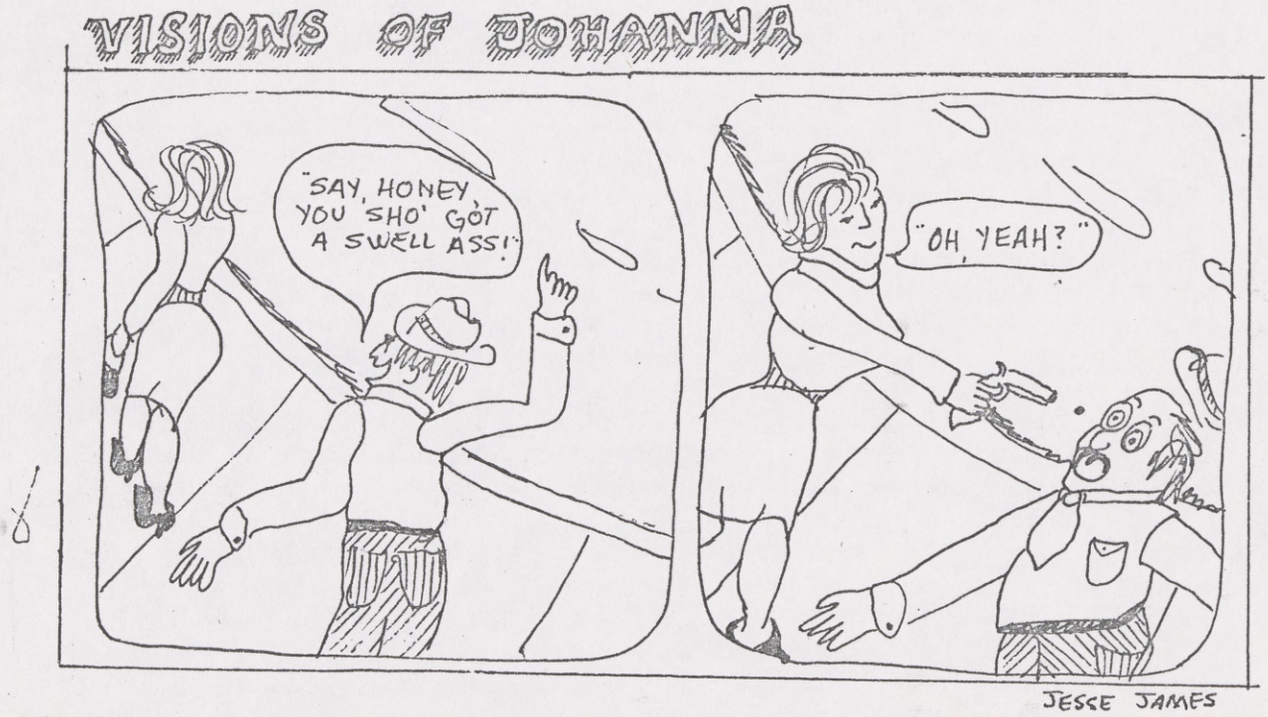
Goverance Committee report by Will Blosser. Summary of changes in proposed By-Laws: (a) Student and faculty allotted at least one seat on Executive Committee, (b) Student Trustees increased to three with additional graduates. There are presently two students on the Committee. (c) The College Committee is changed to three students, three faculty, three general Trustees, and three artist committee with Vice-Chairman of the board as Committee Chairman and Department Chairman as Ex-Officio members. (d) Students and faculty are not permitted on the Finance Committees. (e) Students are seated on Exhibitions and Development Committees. (f) Executive Director is changed to President with slightly enlarged responsibilities. (g) A Director of Development and Public Relations is added to the Administration.

Teacher evaluation------not of explanation; Fred Martin, Director of the college is presently the only one to read the evaluations. After loud discussion on what S.U.C. would do with forms and suggestions that a short description of course by teacher be available at regisstration, the matter was dropped on a vote of eight to six. We will try again.

Newspaper and request for money for Film Festival discussed but not acted on.

SCHOLARSHIPS

Scholarship applications may now be picked up in the front desk of the office for scholarships to be given for the next academic school year. One Hundred Thousand dollars (100,000) will be given for next year. So Hurry and pick up an application,,complete it, and take it to Diane Harsh before March 10th or as soon as possible!!!!!!!!!!!!!



COMMUNICATION MAILBOXES?

There is an obvious lack of communication in all directions in school, between students, students and teachers, students and departments, and departments to departments. Some of this is caused by students working outside of school, mailing has to be kept to a minimum due to high mail cost, and fear of each other. Presently, word is passed by way of mouth, you may be aware enough to read a poster or called into the office. But still, everyone is being cheated by bad communications. I thought of a solution that would work. There is alot of empty wall space around the college, some of which would open doors if an inter-college mailbox system was built and used by students, teachers, and the office to get in touch with students or to pass out information (like the SUC news). Each student would have a slot (or box) with his number written on it, corresponding to a master chart matching numbers to students. The chart could be changed every semester to accommadate new students and discard names no longer belonging to the school. It would be up to the student to pick up his "mail" when he or she is at school. Making it the students responsibility would stop the "I didn't know about that" alibi, because it wouldn't exist if everybody occasionally checked their mailbox. And everybody likes mail!!!!!!!!!

Robin Fredey

FIRST IMPRESSIONS

Whats it like to start at SFAI for somebody that has spent at least four years at the large conglomerant universities and colleges that are publicly founded? The first impression is that of unity, SFAI has less than a thousand students, all of which share a common bond of "art", compared to a public school whose enrollment is around twenty-thousand and offering dozens of majors, with the facilities invovling many acres of land which enclose numerous separate buildings. This UNITY does not exist only on the surfaces but survives throughout the vital organs of the Institute. The administration has a minimum of Bureacratic Allegiances (Accreditation, Finances, Institution) and the result is a larger portion of energies being spent for the good of the students. This compares with the public institions tightrope bureacracy where the administration, and particularly the departmental organizations are restricted and regulated so heavily between the demands of the pure physical size, the alegiance to the state, and the alegiance to the worst tyrant of all, the Majority vote. That their energies are expended in an attempt to make the student conform to the Dictorial Regulations of "Image". Unfortunately, the freer spirit of the SFAI is enjoyed a little too much by the administration, with the result being that the newcomer is compelled to survive on his own cognizance. Perhaps this is by plan since there are no entrance requirements for students there. Mental abilities are measured by their ability to survive the maze of the older building, and the skeletons at the bottom of the stairs are the dropouts. Surely a system os maps or directions could be devised to help out the newcomers or visitors. The other oversite is at registration where a simple memo providing directions for registration could be provided giving the new students more insight into what is expected.....

Jerry Sisco

Question Man

Are You a Breast, Leg Or Derriere Man?

By Conti

(Asked at San Francisco Art Institute)

★ ★ ★

Somboun Sayasane, oil painter, 800 Chestnut street:

I'm a leg man. I think it's very good. I like breasts, too and I like the derriere too. Everything is together. I like all the same. I really like the face best. The face can give you a feeling of the person. The body just looks sexy.

Michael Easterday, oil painter, 1250 California street:

Leg. If they are in good shape. Not in bad shape. I like to see people in good shape. I like athletic types. I like to see women swimming. That makes for good legs. And in most other sports the legs are covered up.

Juan Pavageau, oil painter, 901 Stanyon street:

I'm not a rear-end man. Too sloppy. I've always been a small breast man. I'm always especially careful in handling the rendering of the breast. Very large breasts are attractive too, but too much to handle.

Tony Hertz, photographer, 800 Chestnut street:

Breasts. There are so many different shapes. I like them to go up. Not sky high, but just when they sort of stand up a bit. I'm not putting legs down. I like them long and slender. They are really nice too.

Paul Smutko, acrylic painter, 278 Dolores street:

How about all together. Generally I don't zero in on one part of a woman, unless it really sticks out. I don't like to paint the female anatomy, though. What can you show? I like to paint trucks. Buses. Stoplights.

Mark Ashworth, oil painter, 800 Chestnut street:

Uhmmmm. I kind of go for legs. I really like long legs. Sexy. Smooth. Uhmmmm. They really turn me on. The breast gets over-used. They're a little trite. But long, smooth legs really turn me on. I'll say they do!

Carl Emrick, photographer, 53 Jefferson street:

That's one hell of a question. I have no preference. Well, really derrieres. They're just kind of middle of the road, so to speak. Legs have a lot to say for them, too. Breasts? Too awkward and clumsy. They keep getting in the way.

To those of you who were quoted correctly:

Breasts, Legs, Asses--What the
Fuck do you think we are?
You disect us and judge the parts!
What the Fuck do you think we are?
Are my Breasts too small?
Are my Legs too fat?
Is my Ass too big?
GET LOST!!!!!!!!!!!!

L. Bloomstein

Coffee Cake Recipe

Ingredients
1 cup Brown Sugar
2 cups Regular Sugar
½ Teaspoon Baking Soda
2 Eggs
1 Carton Sour Cream
1 Stick Butter
1 cup Nuts 1 cup flour

Cream together regular sugar, eggs, sour cream, baking soda, and butter after it gets a little soft.. Then add flour and nuts and mix together well. Pour in greased pan and put brown sugar and additional nut on the top. Bake in a 350 degree oven for about 30 minutes or until done. Check to see if its done with a toothpick.

NOTE: If after you read this paper you're about to throw it away, first consider maybe giving it to a friend so she might be able to read it too...

THANK YOU!